THE Mount BROTHERS

DANCING ON THE BARN FLOOR, 1831. William S. Mount

SUFFOLK MUSEUM *at* STONY BROOK

LONG ISLAND, NEW YORK

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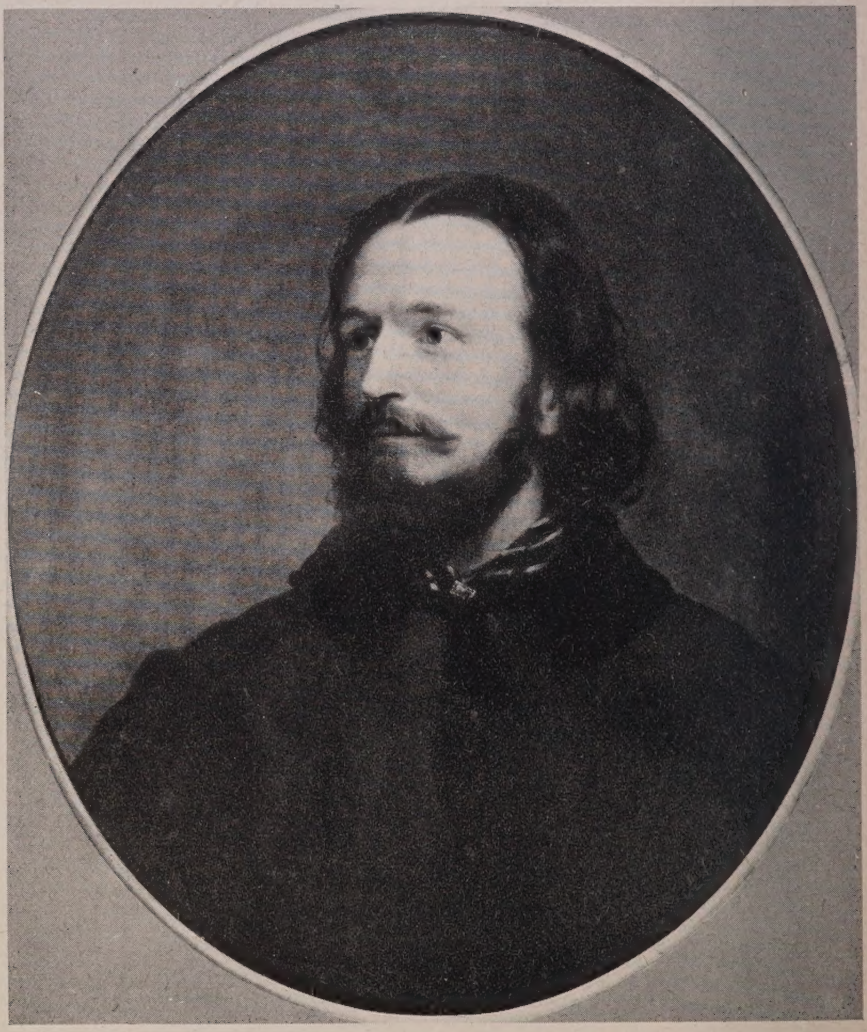
The MOUNT BROTHERS

An EXHIBITION



WILLIAM S. MOUNT, N.A., 1848
by
Charles Loring Elliott, N.A.
Douglass and Kidder Collection

A LOAN EXHIBITION OF PAINTINGS

SKETCHES

MANUSCRIPTS

MEMORABILIA

HENRY SMITH MOUNT, A. N. A.
1802—1841

SHEPARD ALONZO MOUNT, N. A.
1804—1868

WILLIAM SIDNEY MOUNT, N. A.
1807—1868

AUGUST 23 to SEPTEMBER 28, 1947

THE SUFFOLK MUSEUM AT STONY BROOK

LONG ISLAND, NEW YORK

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Museum Hours:
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MARGARET V. WALL, *Curator*

Catalogue of Color Slides of Paintings by "The Mount Brothers"
Available Upon Request

FOREWORD AND ACKNOWLEDGMENTS

FOUR Mount exhibitions have been held in recent years: the William Sidney Mount exhibition at Brooklyn Museum in 1942, "William Sidney Mount and his Circle" held at the Metropolitan Museum of Art in February 1945, the Shepard Alonzo Mount exhibition at the Heckscher Museum at Huntington in August 1945, and our own Mount exhibition in September of that year. We have chosen this time to present a larger and more inclusive exhibition at the Suffolk Museum featuring the work of all three Mount brothers. Representative works of these artists have been borrowed from many public and private collections in order to show the individual talents of the three brothers.

Since all three Mount brothers were closely associated with Stony Brook, we have many people in the neighborhood to thank for their generous help in matters of local history and genealogy and offer grateful acknowledgment particularly to: Mr. Charles Q. Archdeacon, Miss Dorothy C. Barck, Miss Dorothy DeB. Mount, Mrs. T. Bache Bleecker, Mrs. Sarah Carnes Weeks Hoppin, Mrs. C. Clifford Peterman, Miss Henrietta Sherry, the Misses Sleight, Mrs. Clinton West, and Mrs. Joseph Hewlett Willets. We are greatly indebted to The Metropolitan Museum of Art and to the Frick Art Reference Library for their help to us in obtaining photographs for reproduction in this catalogue. Finally we want to thank Miss Bartlett Cowdrey, co-author, with Hermann Warner Williams, Jr., of the Mount book, for her exhaustive research and untiring efforts in the preparation of this exhibition catalogue.

MARGARET V. WALL
Curator

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This exhibition has been made possible by the co-operation of the following lenders:

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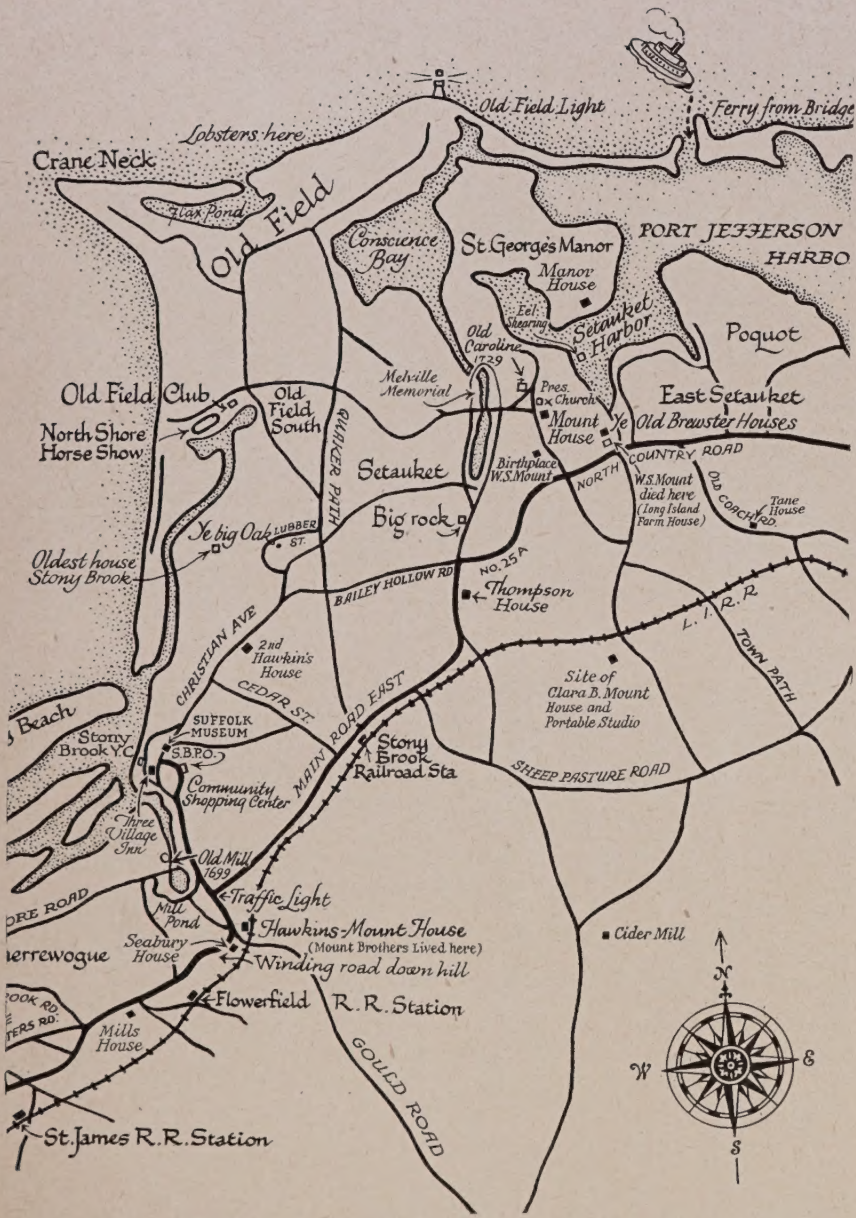
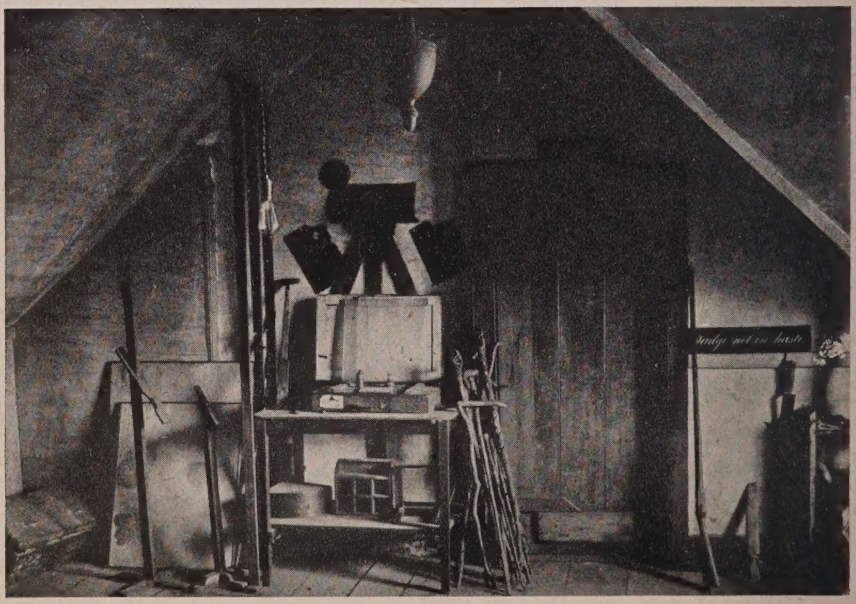


MAP OF STONY BROOK, LONG ISLAND, AND NEIGHBORING VILLAGES

THE HAWKINS-MOUNT HOUSE AT STONY BROOK



WILLIAM S. MOUNT'S STUDIO IN THE HAWKINS-MOUNT HOUSE

THE MELVILLE COLLECTION

LATE in 1943 Mr. and Mrs. Ward Melville, because of their interest in Stony Brook, acquired a few paintings by William Sidney Mount. Their interest soon broadened out to include the whole Mount family and anything associated with the related Hawkins family as well. This Hawkins-Mount clan was indeed remarkable, in that it produced a musician of note, Micah Hawkins, and three artists, Henry Smith Mount, Shepard Alonzo Mount and William Sidney Mount, within two generations. The total number of Mount paintings adds up to a startling number, but pictures alone was not the aim of the Melvilles. They sought to assemble any sketches, drawings, letters, associated items or other memorabilia which related to the talented family. This present exhibition will give some indication of the extent of their great efforts in collecting. It is hardly necessary to say that the Melville Collection is now the largest Mount collection. The major portion of it is being shown in this exhibition with the exception of one very important item — the Hawkins-Mount house and its adjacent barn, which stands about a mile from this Museum.

The Melville Collection is made up of items from many different sources. It dates from the sale of the effects of the late Clara Brewster Mount in November 1943 and additional material came from the Buffet sale in 1945. Gifts to the Museum have come from Mr. Charles Q. Archdeacon, Mr. and Mrs. Herman Heyer, Mr. Francis C. Huntington, Mrs. Scott Kidder, the late Caroline Miller, sister-in-law of Edward P. Buffet, Miss Dorothy DeB. Mount, Mrs. William T. Simpson, and from Mrs. William S. Wells. Now this great accumulation of Mount material is made available to the public for study and enjoyment at the Suffolk Museum at Stony Brook.

COSTUMES DRAWN AT THE BOWERY THEATRE, Jan. 23, 1832. William S. Mount
Melville Collection

THE HAWKINS-MOUNT FAMILY

by BARTLETT COWDREY

THE mother of the three Mount brothers was Julia Ann Hawkins, great great granddaughter of Zachariah Hawkins who came from England to settle in Setauket in 1655. From that time on the Hawkins family has been well known in the Brookhaven township of Suffolk County, Long Island. Zachariah's son Captain Eleazer Hawkins settled in Stony Brook in 1757 and it was his son, Eleazer junior, who built what is now called the Hawkins-Mount house at Stony Brook. Eleazer junior's son, Major Jonas Hawkins, kept an inn in the Hawkins-Mount house, which also housed the local post office. The interior is well pictured in *California News,* painted by William Sidney Mount in 1850. Major Jonas lived on well into the memory of the three Mount brothers who came to live with their grandfather a few years before his death in 1817. Buffet tells us of having seen the old inn sign, painted by Louis Child, bearing the simple inscription *Stony Brook.* Child, a portrait and sign painter, had known the Mount and Hawkins families for many years. In 1812 he had come to Setauket to do some painting for Caroline Church. Major Hawkins and his wife Ruth Mills had many children, but only three of them concern us here in the account: Micah Hawkins, the family "genius", composer and talented musician; Julia Ann, who married Thomas Shepard Mount, and was the mother of the three Mount artists; and finally Dorothy, who somewhat complicated the genealogical record by marrying John S. Mount, brother of Thomas.

The late Clara Brewster Mount, great great granddaughter of Major Hawkins, made careful genealogical notes on the Mount family, starting with George Mount, the first member of the family in this country. He came from England to settle in Monmouth County, New Jersey, dying there in 1705. During the next three generations the Mounts lived at Shrewsbury and Middletown, New Jersey. John Thomas Mount, of the fifth generation, settled in Setauket and married Penelope Smith, the granddaughter of Colonel Henry "Tangier" Smith and his wife Anna Shepard. Two sons of John Thomas Mount and Penelope married daughters of Major Jonas Hawkins: Thomas Shepard Mount married Julia Ann Hawkins in 1801, and John S. Mount married Dorothy Hawkins in 1805. The latter couple had a daughter Elizabeth who married Harvey W. Vail. She died in 1830 and in 1834 her cousin, William S. Mount, painted a charming portrait of her from memory. Among the children of Thomas and Julia were the three Mount brothers, the

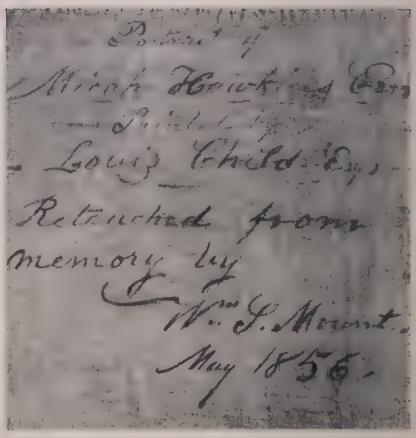
MICAH HAWKINS. Louis Child, retouched in 1856 by W. S. Mount
Melville Collection

subjects of this exhibition. Thomas had been to sea and was called "Captain", although his real job was the running of his tavern in Setauket. Inns and taverns were important local institutions in those days and Setauket had two others besides the Mount place, the Roe Hotel and the Jayne Tavern. It is interesting

to note that Mr. Horace H. F. Jayne, Vice-Director of the Metropolitan Museum of Art, who is now living with his family in the Hawkins-Mount house, is a descendant of Jayne, the Setauket inn keeper of more than a century ago. Thomas Mount died in 1814 and within the next two years his widow and children had moved over to her father's home in Stony Brook. The estate of Thomas was sold by the mortgage holders at public auction on April 2, 1816, and Buffet gives us a transcription of the hand bill announcing the sale:

"The well known stand for a Store and Tavern, situated in the Village of Setauket, adjoining the public green, where most of the business is done, and near the two Churches; consisting of twelve acres of land in a high state of cultivation. . . ."

In their youth, even before their father's death, the three Mount brothers came under the guidance of at least three worthy men who all contributed to giving the boys a good start in life. Micah Hawkins, their uncle, was an amazingly versatile man. He painted, composed music, and performed on several instruments. He ran a tavern in New York and kept a grocery store where he had a piano built in under the counter and played on it when he was not otherwise engaged. Micah's name is famous for his comic opera, *"The Saw Mill: or The Yankee Trick"*, which was the first successful American opera to be performed in this country. Although the libretto exists in a rare little pamphlet published in 1824, the music has long since been lost. Micah encouraged



Inscription on the back of the portrait

the three brothers in music and art until his death in 1825. The next personality to influence the Mount boys was Benjamin F. Thompson, author of *"The History of Long Island"*, which first appeared in 1839 and which, with subsequent editions, has proved to be an indispensable reference work. Thompson was so well pleased with the progress of the young Mount brothers that he gave them favorable notice in his book. In his early years Thompson had been the local doctor at Setauket, later moving to Hempstead where he practiced law. William Mount painted portraits of Benjamin F. Thompson and his wife in 1834. The third personality to contribute to the early education of the three brothers was Thompson's father-in-law, the Rev. Zachariah Greene, veteran of the Revolution and pastor of the Setauket Presbyterian Church. William also painted his portrait, which was shown at the National Academy Exhibition of 1853.

Julia Ann Hawkins Mount lived on

at the Hawkins-Mount house until her death in 1841 and when her estate was settled it appeared that she owned one half of the homestead. This, her will directed to be divided into four equal parts: three parts to go to each of her three sons, Shepard, William and Robert, and the fourth part to go to the children of her recently deceased son, Henry. It is interesting to note her bequest to William: In addition to his share of the land, he received $200.00 and:

"one bed, bedstead, and the necessary bedding for the same, and furniture in the room he now occupies and also the use of said room for himself only, until the time shall arrive when it shall become necessary to sell or make partition of the above mentioned devised real estate."

The lives and careers of the three Mount brothers, Henry, Shepard and William are written up in another section of the catalogue. There were, however, several other members of that same and later generations who are well remembered in Stony Brook today. The fourth son, Robert Nelson Mount, has left the briefest record of all. He was known in Stony Brook and Setauket as a musician and dancing teacher. In 1833 he married Mary Thompson Brewster, of the Brewster family who owned the famous "Long Island Farmhouses". He lived with his family in the second Brewster house, the one shown in the background of the famous painting, and it was there that William Sidney Mount died on November 19, 1868. Robert's son, John Brewster Mount, the father of Clara Brewster Mount, was for many years the local Setauket newspaper correspondent. Clara was, by all accounts of those who knew her well, a remarkable personality, although in later years she withdrew from society and appeared to be a recluse. As a young girl she had gone to study music at Hackettstown, New Jersey, and records indicate that it was an effort for her family to afford this luxury. Within the year a fire had destroyed the school and all of Clara's possessions. She returned home disillusioned in not being able to continue her musical education.

During the last half of the nineteenth century the Hawkins-Mount house was occupied by the three unmarried children of Henry Smith Mount: Thomas S. Mount, a lawyer (often called "Judge") and his sisters, Elizabeth and Evelina. Judge Tom practiced in Setauket and for a time in Brooklyn. William painted his portrait in 1855 showing the young man while he was still a student at New York University. The artist, having omitted the fraternity pin, was urged to paint it in after the portrait was finished. Miss Lib, the elder sister, as a young girl used to walk around the old Hawkins farm in fancy dress and say, "It is a poor farm that cannot support one lady!" In all probability Lib had theatrical ambitions which never were fulfilled. Evelina, the younger and more sociable sister, was far better known in the Stony Brook neighborhood. She lived on to the year 1920 and members of the Setauket Presbyterian Church still remember her.

HENRY SMITH MOUNT

HENRY SMITH MOUNT, 1828
William S. Mount
Melville Collection

THOMAS SHEPARD MOUNT and Julia Ann Hawkins' first child was Henry Smith Mount, born at Stony Brook on October 9, 1802. His father died in 1814, when the boy was only twelve, and his grandfather, Major Jonas Hawkins, died three years later in 1817. Thus Henry, the eldest of the family, had to think seriously of a trade or a career. Actually he combined both, for after learning the trade of sign and ornamental painting from Louis Child in New York, he practiced as an artist in his spare time. Child, a good friend of Micah Hawkins, had known the Mount family for years. Louis Child painted Micah's portrait and many years later William Sidney Mount retouched this painting, which is now in the Melville Collection.

By 1824 Henry had become a full-fledged sign painter, having opened his own business in New York. Later he took on a partner, William Inslee, and the firm became known as Inslee and Mount. The business undoubtedly flourished and expanded for the partners not only painted signs but published engraved trade cards as well. Henry was ambitious and wanted to become an artist but as far as we know he always depended on his trade for a living, never being able to give his full time to easel painting. In 1827 he first exhibited his paintings at the National Academy and continued to do so more or less regularly until the time of his death in 1841. Of the eighteen pictures he exhibited, nine were still-life, one was a portrait, and the remainder were landscape and genre subjects. Henry became an Associate Member of the Academy in 1828 and won a creditable reputation in his own time as a still life painter.

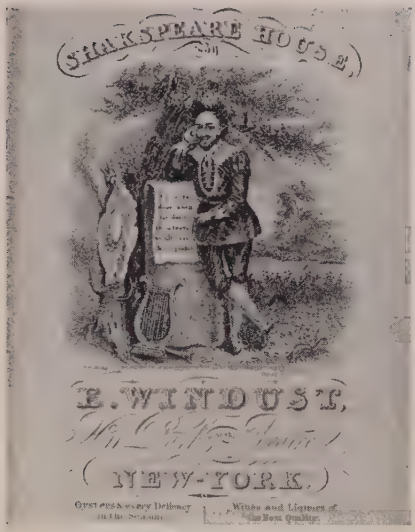
In 1826 Henry married Mary Bates Ford of Morristown, New Jersey, and they had six children. Of the children

BEEF AND GAME, ca. 1831. Henry S. Mount
Melville Collection

only one, Evelina (often called Nina) developed an interest in painting. She, throughout her long life, produced a number of still life and landscape paintings. Henry died in 1841 when he was only thirty-nine years old. He died of consumption, the disease which probably caused the death of Shepard, and which was fatal to several other members of the family as well. Henry's small estate was left to his wife, who outlived him by many years. When she died in 1887 she distributed her possessions as follows: To her son John Henry, who had changed his name from Henry John, she left his father's "Steiner" violin; to Malcolm she left Henry's paintings: *"the Hawk picture. the Fish picture* and the unfinished picture of the house representing a boy holding the limb of a pear tree". All other pictures, portraits and engravings were left to her three unmarried children, Thomas S., Elizabeth and Evelina Mount, who were living in the Hawkins-Mount house. Also to Thomas she left "all my cattle, horses, swine, poultry and stock of whatever kind, harness, carriages, wagons, sleighs, farming implements of every kind and the produce of the farm". Thus in 1887 the Mount family was still living in a state of practical agricultural economy.

Of the three Mount brothers Henry is the least known and the least understood because so few of his works are in existence today and the history of American still-life painting is an unstudied subject. Without doubt his reputation as a still-life painter will grow as further

FISH, ca. 1831. Henry S. Mount
Melville Collection



SHAKSPEARE HOUSE, NEW YORK, ca. 1830.
Engraved trade card published by
Inslee and Mount.

study is made in this field of art. Although something of the influence of Chardin may be seen in Henry's painting *Beef and Game,* it is not likely that any connecting link between the painter and the French tradition can be established. The most reasonable explanation for Henry's success in still-life is the practical experience he acquired as a sign painter. He received the following tribute at the time of his death. This was recorded by Thomas S. Cummings in his history of the National Academy:

"He, in his department, sign painting, stood deservedly high, *and many of his works might have justly received a far better place than they met with* on the outer walls."

DR. LUDLOW'S CHURCH, SPRING STREET, NEW YORK
Pencil sketch by Henry S. Mount
Melville Collection

SHEPARD ALONZO MOUNT

SHEPARD ALONZO MOUNT, N.A., 1847
William S. Mount
Mrs. Joseph Hewlett Willets

THE second son of Thomas Shepard Mount and his wife, Julia, was Shepard Alonzo Mount, born at Setauket on July 17, 1804. In his early youth he was known as Alonzo and took the first name of Shepard about the year 1820 when he went as an apprentice to James Brewster, a New Haven, Connecticut, carriage and harness maker. It was his uncle, Micah Hawkins, who made the arrangements for Alonzo to start in this practical line of work. Micah, the guiding spirit of the whole family group, wrote to his sister Julia on September 14, 1820, saying in part: "I saw Mr. Brewster and believe him to be an excellent man to learn a mechanical business with; besides his present situation is most favorable to a boy's morals, a consideration of serious import indeed." The third son in the family, Robert Nelson Mount, was also apprenticed to Brewster a few years later, in the trade of harness making. Micah was a great help to his widowed sister, Julia, in Stony Brook for he wrote long letters advising her on agricultural matters such as apple growing, grafting, fence building, etc. At the same time Micah kept an eye on Henry in New York and on Shepard when he came there to study with Henry.

Shepard when quite young developed an intense interest in portrait painting. Through Micah Hawkins and Louis Child he had perhaps seen portraits painted but a visit to the studio of Eliab Metcalf, a portrait painter of some ability, was what really fired the ambition of the fifteen year old boy. During his lifetime Shepard painted more portraits and won greater recognition in his chosen field than did his brother William. Although he started in as a painter of still life, he soon switched to portrait painting. In 1829 he exhibited his first painting at the National Academy and contributed regularly throughout his lifetime. More than one hundred of Shepard's works are listed in

the *National Academy of Design Exhibition Record. 1826-1860* and a glance at this book tells a great deal about his work. However, not all of his portraits were exhibited at the Academy. Many times portraits would never be seen except in the homes of the owners and thus do not appear in the catalogues of public exhibitions. Shepard became an Associate Member of the Academy in 1833 and an Academician ten years later in 1843.

In 1837 Shepard married Elizabeth Hempstead Elliott, the sister of Charles Loring Elliott, N. A., the portrait painter. They had four children, three sons and a daughter. His wife died in 1858 and a few years later, his only daughter, Ruth, familiarly known as "Tutie", died—the year of her marriage to Noel Joseph Becar. "Tutie" was Shepard's favorite child and he never ceased to grieve for her. Shortly after his daughter's death, Shepard had another trying experience. His eldest son, William Shepard Mount, because of ill-health, had settled in Warren County, Mississippi, just before the outbreak of the Civil War. When the war came he was forced to join the Confederate army. While in the Confederate uniform he tried to join the Northern forces and they, believing him to be a spy, threw him into prison. Shepard made many attempts to have his son released and had just about given up hope when he met his friend, Frank B. Carpenter, in Washington. Carpenter was painting a portrait of Abraham Lincoln at the time and carried the story of William Shepard Mount right to the chief executive. Lincoln, realizing the injustice, ordered the immediate release of the prisoner.

It is easy to see that family problems

THE ARTIST'S WIFE: ELIZABETH ELLIOTT MOUNT. Shepard A. Mount
Miss Dorothy DeB. Mount

THE ARTIST'S SON: WILLIAM SHEPARD MOUNT. Shepard A. Mount
Miss Dorothy DeB. Mount

THE BREAKFAST CALL, 1852
Shepard A. Mount
Melville Collection

JACOB COLES HEWLETT, 1868
Shepard A. Mount
Mrs. Joseph Hewlett Willets

weighed heavily on Shepard and he, being a melancholy and introspective type, lacked the ability to enjoy life in the detached manner of his brother William. Apparently Shepard did not leave the voluminous journals and correspondence as did his brother. What Shepard left in the way of manuscripts was verses, for he was the family poet. From the number of his pieces of poetry in the Melville Collection, we gain considerable insight into his personality. His verses are well constructed rhyming quatrains, not too dissimiliar in style to the work of Henry Wadsworth Longfellow. His best known work, *"The Old Double Door"*, has been reprinted several times in recent years. All the verses have a decidedly somber note, particularly the poem he wrote on his sixtieth birthday in 1864. Here we see clearly Shepard's unhappiness with the "fruitless toil" of life on earth and a looking forward to the life hereafter.

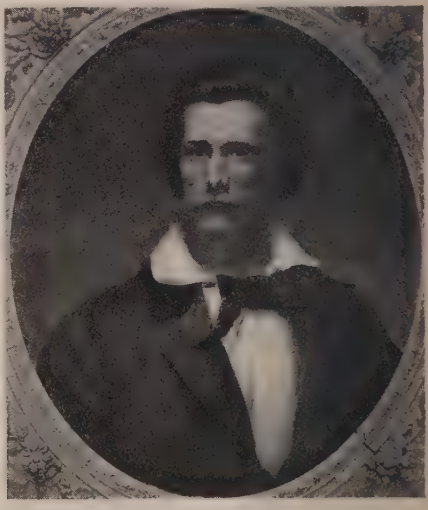
Although Shepard had painted a great number of competent portraits during his career, he was pretty much forgotten until 1945. In that year Albert D. Smith, director of the Heckscher Museum at Huntington, Long Island, and an accomplished portrait painter himself, brought together the first one-man exhibition of the work of Shepard Alonzo Mount. Mr. Smith speaks critically of the artist in the catalogue as follows:

"Shepard Mount was primarily a portrait painter; he also painted landscapes and still lifes, but portraiture was his forte. He liked people and could see and read their character and characteristics, and had the ability to record it in a legible manner on can-

PLUGGING THE ENEMY, 1853
Shepard A. Mount
Melville Collection

ROSE OF SHARON
Lithograph after Shepard A. Mount, 1852
Miss Dorothy DeB. Mount

SHEPARD A. MOUNT, N.A. Pencil study by William S. Mount. *Private Collection*



ROBERT GORSUCH, 1859. Shepard A. Mount
Miss Dorothy DeB. Mount

vas. His portraits have style, grace and charm, and are well placed on the canvas. His work is distinct and different from the men of his period, perhaps not so even, but with more character and individuality."

WILLIAM SIDNEY MOUNT

FIRST SELF-PORTRAIT, 1828
William S. Mount
Melville Collection

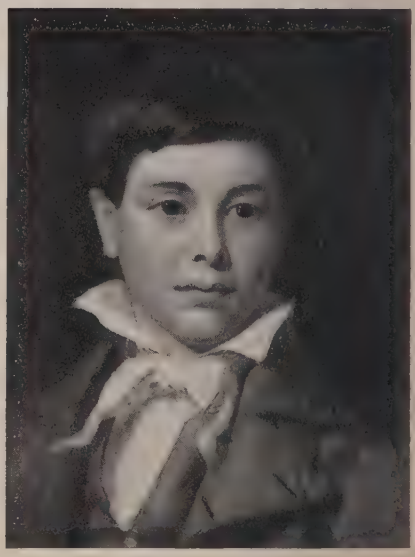
THE most famous of the three Mount brothers was William Sidney Mount, an accomplished artist who has won for himself the highest place in the field of American genre painting. William was the first artist to specialize in the American social scene. Before his time there had existed a certain feeling among artists that the life they saw around them was not worthy of their high calling. The artist would far rather depict an earlier age or a foreign scene than paint what he saw in the city streets or on the farm. During the first twenty or thirty years of the nineteenth century the general subject matter of the artist in this country, when he was not painting strictly academic portraits, was for the most part Biblical, literary or allegorical and very rarely did the artist paint a pure landscape. It was not until William Sidney Mount showed his paintings, *The Rustic Dance After the Sleigh Ride* in 1830 and *Dancing on the Barn Floor* in 1831, that the American people realized what they had been missing. It was not only his remarkably good judgment in choosing genre as a specialty but also his high degree of painting talent that marked William off as one of the best artists of his period.

William, the youngest of the three painting brothers, undoubtedly had a certain advantage in watching his two older brothers start their respective careers in art. Born on November 26, 1807, at the Mount home in Setauket, he spent his early years there. For this period we can draw from his own unpublished autobiographical record in the Melville Collection. William attended local school in Stony Brook and then went to New York for further study, living at the time with his Uncle Micah. When his father died in 1814, he returned to his home and became a farmer boy. Then he went to live at his grandfather Hawkins' place for a few years. By 1824 he was back in New York studying sign painting with his

THOMAS S. MOUNT, 1855
William S. Mount
Melville Collection

MRS. HARVEY W. VAIL (ELIZABETH MOUNT), 1834. William S. Mount
Melville Collection

MARY FORD RICE (MRS. J. Q. ARCHDEACON)
William S. Mount
Melville Collection



JEDEDIAH WILLIAMSON
William S. Mount
Melville Collection

brother Henry. He apparently enjoyed his painting instruction but enjoyed far more the chance he had to visit the gallery of the American Academy of Fine Arts and study the paintings there. A few years later he became an assistant in the studio of Henry Inman, who was one of the leading portrait painters of his time. William says of this brief experience: "I preferred Mr. Inman's colouring and he was the only artist I would have staid with any length of time, but the fear of debt and the desire to be entirely original drove me from his Studio". He then returned to Stony Brook to paint, where Inman visited him.

William's career as an original and independent artist started in 1828, during which year he did four paintings. First he painted his own self-portrait "with a flute"; his second painting was a portrait of his brother Henry, which bears the artist's inscription "No. 2". This, heretofore, has been called a self-portrait of William. His third painting of the year was the portrait of his sister, Ruth Mount Seabury, with her infant son, Charles Edward. The fourth painting was *Christ Raising the Daughter of Jairus,* and this was his first picture to be exhibited at the National Academy of Design. It is an interesting painting for it is almost unbelievable that William could have developed from such stilted crudeness within a matter of three years to accomplish his charming genre scene *Dancing on the Barn Floor.* Had he continued in the currently popular vein of Biblical and literary illus-

MR. AND MRS. NICHOLAS LUDLUM, 1831
William S. Mount
Mrs. Frank B. Washburn

The HAWKINS

The Three Mount Brothers

I. ZACHARIAH HAWKINS
d. 1698

II. CAPT. ELEAZER HAWKINS
1691-1772

III. ELEAZER HAWKINS, JR.
1716-1791

IV. MAJOR JONAS HAWKINS m. RUTH MILLS
1752-1817 *d. 1840*

1. MICAH HAWKINS m. LETTY LINDLEY
1777-1825 *1777-1835*

2. JULIA ANN HAWKINS m. THOMAS SHEPARD MOUNT
1782-1841 *1778-1814*

3. DOROTHY HAWKINS m. JOHN S. MOUNT
1788-1843 *(Brother of T. S. Mount above)*

ELIZABETH MOUNT* m. HARVEY W. VAIL
1806-1830

HENRY SMITH MOUNT, A.N.A.,*
Oct. 9, 1802-Jan. 20, 1841 m. MARY BATES FORD *d. 1887*

1. JULIA HAWKINS MOUNT
1827-1855 m. JAMES J. RICE

MARY FORD RICE*
m. REV. JOHN Q. ARCHDEACON

CHARLES Q. ARCHDEACON

MARION FORD ARCHDEACON

2. ELIZABETH REEVES (FORD) MOUNT*
1829-1911

3. HENRY JOHN (JOHN HENRY) MOUNT*
1832-1891

4. "JUDGE" THOMAS S. MOUNT*
1834-1900

5. EVELINA MOUNT*
1837-1920

6. MALCOLM MOUNT m. ---- ----
1839-1887

SARAH FISHER MOUNT
d. 1946

SHEPARD ALONZO MOUNT, N.
1806-1883 m. ELIZABETH H. EL
1816-1858

1. WILLIAM SHEPARD MOUNT*
1838-after 1870 m. MARTHA C

2. RUTH HAWKINS MOUNT ("TU
1842-1861 m. NOEL J. E

3. JOSHUA ELLIOTT MOUNT
1845-1869 m. EDNA SEA

CAMILLE MOUNT

GEORGE SEARING MOUNT

4. ROBERT HENRY MOUNT
1853-1920 m. LENA WARD ACKE

DOROTHY DeBEVOISE MOUN

OUNT FAMILY

ıeir Place in the Family Tree

**Indicates portraits of various members of the family who are included in the present exhibition*

JOHN THOMAS MOUNT m. PENELOPE SMITH
1754-1820

THOMAS SHEPARD MOUNT m. JULIA ANN HAWKINS*
1778-1814 *1782-1841*

1. **HENRY SMITH MOUNT,** A.N.A.,* m. MARY BATES FORD
2. **SHEPARD ALONZO MOUNT,** N.A.,* m. ELIZABETH H. ELLIOTT
3. ROBERT NELSON MOUNT m. MARY BREWSTER THOMPSON
4. **WILLIAM SIDNEY MOUNT,** N.A.,* unmarried
   Nov. 26, 1807-Nov. 19, 1868
5. RUTH HAWKINS MOUNT* m. REV. CHARLES S. SEABURY

ROBERT NELSON MOUNT
1806-1883 m. MARY BREWSTER THOMPSON
1812-1882

1. SARAH BREWSTER MOUNT
   1834-1897 m. JOSEPH UNDERHILL
   MARY AMELIA (MINNIE) UNDERHILL
   1856-
   SHEPARD BREWSTER UNDERHILL
   1858-
   WILLIAM HENRY UNDERHILL
   1863-
   MARGARET TOWNSEND UNDERHILL
   1865- m. JOSEPH ELBERSON
   MARION ELBERSON BUXBAUM
   ALBERT UNDERHILL
   1869-1946
2. JOHN BREWSTER MOUNT
   1848-1932 m. ADRIANNA ROSMON
   1849-1936
   CLARA BREWSTER MOUNT
   1875-1943

RUTH HAWKINS MOUNT*
1808-
m. REV. CHARLES S. SEABURY
1802-

1. CHARLES EDWARD SEABURY*
   1827-1903
2. THOMAS SHEPARD SEABURY*
   1829-1880
3. MARIA SEABURY
   1833-1916
4. RUTH F. SEABURY
   m. WILLIAM J. BLYDENBURGH
   EDITH BLYDENBURGH
   m. MOSES H. DOUGLASS
   RUTH S. BLYDENBURGH
   m. REV. SCOTT KIDDER

COMMODORE MATTHEW C. PERRY, 1834. William S. Mount
United States Naval Academy

tration, he would never have achieved lasting fame and his name would still be buried in the old exhibition catalogues along with the names of hundreds of his contemporaries. The question has often been asked, "Who in-

spired Mount to go forward in the field of genre painting?" It could well have been Samuel Finley Breese Morse, President of the National Academy, and inventor of the telegraph, who encouraged the young man, and if this is so then Morse deserves much credit.

The details of Mount's career have been pretty well recorded both in Edward P. Buffet's excellent work, *William Sidney Mount, A Biography,* published in the *Port Jefferson Times,* 1923-1924, and in the Cowdrey and Williams book, *William Sidney Mount, 1807-1868, An American Painter,* 1944 (referred to as "the Mount Book"). But there is much information in the manuscript section of the Melville Collection that has not been thoroughly examined by students and historians and which is now kept at the Suffolk Museum in Stony Brook. William himself was a prolific letter writer and this collection contains a quantity of his correspondence. Going through the manuscripts relating to the Hawkins-Mount family, one is immediately impressed with the human interest and personal sidelights which flash from these old papers.

To continue with William's career: He was elected a member of the National Academy in 1832, an unusual

FARMERS NOONING, 1836. William S. Mount
Frederick Sturges, Jr.

THE BANJO PLAYER, 1856
William S. Mount
Melville Collection

honor for such a young artist. In the early period he painted more portraits than genre but this was only reasonable, for portrait painting insured him of an income. His portraits are excellent but it is his own self-portrait, owned by the Whitney Museum, which appears to be his best work. In this branch of art, portrait painting, the three brothers competed. Unfortunately, Henry's portraits are lost but a great number of Shepard's portraits are hanging today in the homes of distinguished Long Island families. It is safe to believe that William could have earned a handsome living and greater reputation as a portrait painter if he had not been drawn into the far more creative but less lucrative field of

THE BREAKDOWN, 1835. William S. Mount
Art Institute of Chicago

FAIR EXCHANGE NO ROBBERY, ca. 1865. William S. Mount
Melville Collection

painting the social scene.

After his first early success, William contributed regularly to the annual exhibition at the National Academy for a period of forty years. A chronological listing of his exhibition entries can be found in *The National Academy Exhibition Record, 1826-1860,* where one can see the titles of his major productions both in portraiture and in genre. He rose more or less steadily in his specialty of genre and reached his first high peak in 1835, when he painted *Bargaining for a Horse* and *Truant Gamblers* for Luman Reed. In the history of our own nineteenth century art, the name of Luman Reed is most important, for he was one of the earliest patrons of American art. His influence was felt in the next generation because his son-in-law, Jonathan Sturges, carried on the good work. For Sturges, William painted

STUDY. William S. Mount
Melville Collection

BARGAINING FOR A HORSE, 1835. William S. Mount
New York Historical Society

Farmers Nooning, 1837, *Ringing the Pig*, 1842, and *Who'll Turn the Grindstone?*, 1850. In praise of Jonathan Sturges we find William writing the following:

STUDY. William S. Mount
Melville Collection

"Mr. President: It is our duty to speak on all occasions of the men that adorn their walls with pictures, rather than with looking glasses. I would particularize at this time one gentleman known to you all. Since the death of Luman Reed, no man in this city holds a more prominent place in the affections of artists and the public, than our esteemed President, Jonathan Sturges, Esqr. He has apartments richly decorated with paintings, and busts, by native artists, and I believe he has only one *mirror — which reflects well his taste. He reminds me of some of our good farmers. I know him to be one by the fact that I have*

COMING TO THE POINT. 1854. William S. Mount
New York Historical Society

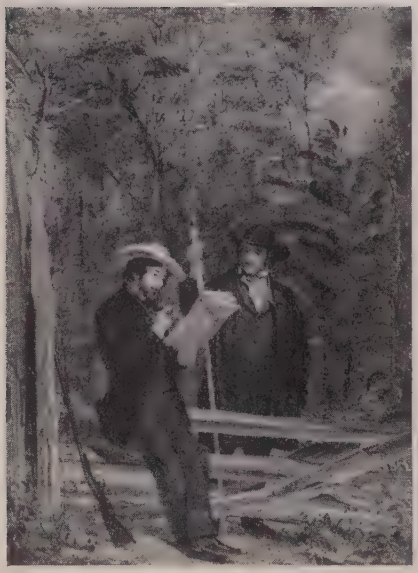
sanded his rifle, rung his hogs, *and* turned his grindstone. *Wm. S. Mount.*"

After William's first great success in 1835, he continued to go ahead with such social scenes as *Winding Up* in 1836 and *Raffling for a Goose* in 1837. Then came something of a let down and not until 1845 when he painted the still missing picture, *Music is Contagious,* and the well known *Eel Spearing,* did he show greater progress. On through 1848, when he painted *Boys Caught Napping in a Field* and *Farmer Whetting his Scythe,* to the year 1850, when he did *California News,* he was still progressing but by that time he had accomplished the best of his genre paintings. In the 1850's, possibly in the year 1854, he painted his famous landscape, *Long Island Farmhouses.* Little of

STUDY. William S. Mount
Melville Collection

WALKING OUT, 1854. William S. Mount
Rommel Wilson

RETURNING FROM THE ORCHARD, 1862. William S. Mount
Rommel Wilson



THE "HERALD" IN THE COUNTRY, 1853
William S. Mount *Melville Collection*

consequence came from his brush after this time for he had practically spent himself and his health was none too good. His last noteworthy genre painting was *Fair Exchange No Robbery* which, although undated, probably was painted about 1865. Throughout the years Mount painted a number of oil studies, many of them charming little landscapes. He must have done these informal little pieces with no thought of their later importance and only for his own amusement. The Melville Collection has several of these delightful small landscapes which are for the most part undated but were probably painted in the early 1850's.

With the exception of his early years, William spent most of his life in Stony Brook, shunning the city and foreign

THE LONG STORY, 1837. William S. Mount
Corcoran Gallery of Art

CALIFORNIA NEWS. 1850. William S. Mount
Melville Collection

travel. It was in Stony Brook that he created his well known genre compositions. He loved the country where he could paint actual scenes and real people. There is nothing made up or fictional in his great genre pictures; there was no need for that. Living as he did in the country, he perhaps had more time for introspection and philosophical thought than most other men.

His journals contain this most revealing pencilled note:

"I endeavor to mind my own business and pay what I owe. I am pleased when a gentleman pays me for a picture without lecturing me about what I shall do with my money. I desire to take all the comfort I can in this world, believing thereby that I shall be happy in the next. I do not believe

EEL-SPEARING AT SETAUKET, 1845. William S. Mount
New York State Historical Association Collection

FARMER WHETTING HIS SCYTHE, 1848.
William S. Mount *Melville Collection*

in association, but to live free and not be in shackles. I often realize much comfort in a good loud laugh, and when such fits come-over me, I dislike to be told, by some cold blooded bye stander to stop, lest I should disturb some pious neighbor living in the next house. I never make it a practice when in an artist's studio to turn around a canvas or picture without permission. I never speak highly of an old master, unless I see the servant advancing with some choice wine and refreshments and, furthermore, I never ask any man where he eats and sleeps."

Needless to say after reading this

LONG ISLAND FARMHOUSES, ca. 1854. William S. Mount
Metropolitan Museum of Art

credo of a free and unshackled individual it is easy to see that he never married and had no family worries such as his brothers had.

Freedom was most important to William Mount and he states his own thoughts very clearly in his journal for 1846:

"An artist to go to work fresh, should not fatigue his eyes by reading or by too much talking. There is a time to read and a time to talk. Every artist must have his way of going to work and producing, or finishing his productions. It is this variety of manner that pleases, and an artist that will copy another is a fool, for nature is al-

THE SPORTSMAN'S LAST VISIT, 1835
William S. Mount *Melville Collection*

JUST IN TUNE, 1849. William S. Mount
Melville Collection

ways ready to receive him, and the more he leans upon her, the greater will be his speed to excellence.

"I must endeavor to follow the bent of my own inclinations, to paint large or small, grave or gay, as I please. Not to be dictated to by others. Every artist should know his own powers best and act accordingly. W.S.M."

In the 1860's William, because of failing health, devised a portable studio which could be moved from place to

place by horses. This studio became practically his home and many letters were written in it. His own notes show that he wished to accomplish far more than he did but hard as he tried he could not paint with the same spirit shown in his pictures of the period 1835 through 1850. We know from numerous letters that he remained close to his many relatives in the Stony Brook-Setauket neighborhood. The death of his brother, Shepard, in September 1868 shocked him greatly but William remained quite active sketching and writing letters until his own sudden death on November 19, 1868. The year 1868 strangely marks the end of a chapter in American art, for Charles Loring Elliott, the famous portrait painter, and Emanuel Leutze, who painted *Washington Crossing the Delaware,* both died also. The school of American art that had flourished during the mid-nineteenth century practically ceased by the year 1876, when the American public had the pleasure of seeing a great quantity of European art imported for the Centennial Exposition at Philadelphia. Styles and tastes were changing and the work of Mount and his contemporaries was going out of favor, to be reclaimed with renewed appreciation a century later.

CATCHING RABBITS, 1839. Lithograph after William S. Mount
Melville Collection

It is not entirely correct to believe that the work of William Sidney Mount is a new discovery for he was well known in his own time. He perhaps received a greater amount of favorable publicity and comment than some of our other good genre painters such as J. G. Clonney, F. W. Edmonds, David G. Blythe and George Caleb Bingham. The most famous historian of American art, William Dunlap, spoke well of William in 1834, but a decade or more later, after he had grown in stature, other art historians had a good deal more to say. The accumulated bibliography lists the publications of many of the major critics of his time. One of the best accounts of William Mount's work was written in 1845 by Charles Lanman in his book of essays, *Letters from a Landscape Painter:*

"Three cheers for the laughter-loving and incomparable genius of Stony Brook, whom I know to be a first-rate fisherman, and a most pathetic player on the violin. Here is a man who stands alone in the art of painting, for, in everything he does, he is entirely original. His productions are stamped with an entirely American character, and so comically conceived, that they always cause the beholder to smile, whatever may be his troubles."

RAFFLING FOR A GOOSE, 1837. William S. Mount
Metropolitan Museum of Art

BOY HOEING CORN, 1840
William S. Mount *Melville Collection*

STUDY. William S. Mount
Melville Collection

THE PAINTER'S TRIUMPH, 1838. William S. Mount
Pennsylvania Academy of the Fine Arts

THE MOUNT BROTHERS

EXHIBITION CATALOGUE

NOTE: The date of each painting, whenever known, follows the title. Measurements are given in inches, height preceding width. An asterisk (*) follows title of the many works illustrated in the catalogue.

HENRY SMITH MOUNT, A.N.A., 1802-1841

1. FLOWER, 1828
   Oil on canvas 14 x 12 in.
   Jesse Merritt

2. GIRL AND PIGS, ca. 1831
   Oil on panel 12½ x 17 in.
   Melville Collection

3. STILL LIFE: FISH, ca. 1831*
   Oil on panel 24 x 16¼ in.
   Melville Collection

4. BEEF AND GAME, ca. 1831*
   Oil on canvas 30 x 25 in.
   Melville Collection

SHEPARD ALONZO MOUNT, N.A., 1804-1868

PORTRAITS

5. ROBERT GORSUCH, 1859*
   Oil on canvas 30 x 25 in.
   Miss Dorothy DeB. Mount

6. DAVID HARRIES, 1864
   Oil on canvas 27 x 22⅛ in.
   Suffolk Museum, gift of Mrs. Francis C. Huntington

7. MRS. DAVID HARRIES, 1864
   Oil on canvas 27 x 22⅛ in.
   Suffolk Museum, gift of Mrs. Francis C. Huntington

8. JACOB COLES HEWLETT*
   Oil on canvas 27 x 22 in.
   Mrs. Joseph Hewlett Willets

9. JOHN HEWLETT JONES. Replica.
   Oil on canvas 34 x 27 in.
   T. Bache Bleecker

10. THE ARTIST'S SON: WILLIAM SHEPARD MOUNT*
    Oil on canvas 24½ x 19 in.
    Miss Dorothy DeB. Mount

11. THE ARTIST'S WIFE: MRS. SHEPARD A. (ELIZABETH ELLIOTT) MOUNT, 1838*
    Oil on canvas 34 x 27 in.
    Miss Dorothy DeB. Mount

12. WILLIAM SIDNEY MOUNT, N.A., ca. 1857
    Oil on panel 9¾ x 8¼ in.
    Melville Collection

13. MRS. NICOLL
    Oil on canvas 30 x 25 in.
    Lawrence Smith Butler

14. HENRY FLEET OSBORN, 1835
    Oil on canvas 30 x 25 in.
    Osborn Shaw

15. THE SMITH CHILDREN: LAWRENCE WOODHULL, CORNELIA STEWART AND LOUISE NICOLL SMITH
    Oil on canvas 30 x 36 in.
    Lawrence Smith Butler

16. THE SMITH SISTERS: ELLA BATAVIA AND BESSIE SPRINGS SMITH (MRS. DEVEREUX EMMET AND MRS. STANFORD WHITE), ca. 1867
    Oil on canvas 31 x 25½ in.
    Mrs. Stanford White

17. CHARLOTTE AUGUSTA SMITH, ca. 1866
    Oil on canvas 19½ x 15½ in.
    Mrs. Stanford White

18. CHARLES TOAL, 1852
    Oil on canvas 36 x 29 in.
    Mrs. Howard B. Mullin

19. MRS. CHARLES TOAL, ca. 1852
    Oil on canvas 36 x 29 in.
    Mrs. Howard B. Mullin

GENRE AND LANDSCAPE

20. GIRL PEELING APPLES, 1838
Oil on canvas 18¾ x 16½ in.
Suffolk Museum, gift of Mrs. Scott Kidder

21. COWS, 1840
Oil on canvas 12 x 14 in.
Howard C. Sherwood

22. THE BREAKFAST CALL, 1852*
Oil on canvas 36 x 28½ in.
Melville Collection

23. PLUGGING THE ENEMY, 1853*
Oil on canvas 36 x 29 in.
Melville Collection

24. LANDSCAPE AND RIVER, 1862
Oil on panel 5 x 7¼ in.
Melville Collection

25. ROSE OF SHARON, 1863
Oil on canvas 12¼ x 10⅜ in.
Miss Dorothy DeB. Mount

26. FOUND THE COW
Oil on panel 6½ x 9⅛ in.
Melville Collection

WILLIAM SIDNEY MOUNT, N.A., 1807-1868

PORTRAITS

27. THE BROOKS CHILDREN: JOHN EDWARD, DANIEL HAMILTON AND ADELAIDE E. BROOKS, 1853
Oil on canvas 17 x 14 in.
Museum of the City of New York

28. JOHN R. DAVIS, 1864
Oil on panel 11¼ x 9¼ in.
Robert B. Elderkin

29. FREDERICK A. GOULD, 1858
Oil on canvas 26 x 20 in.
Mrs. Edwina J. Gould

30. REV. ZACHARIAH GREENE, 1829
Oil on canvas 30 x 25 in.
Mrs. H. B. Van Derhoef

31. MICAH HAWKINS, ca. 1815. Portrait painted by Louis Child and retouched by William S. Mount in 1856.*
Oil on canvas 27½ x 24 in.
Melville Collection

32. WILLIAM ALFRED JONES, 1853
Oil on canvas 9 x 7 in.
Columbia University

33. NICHOLAS LUDLUM, 1831*
Oil on canvas 33¼ x 26¼ in.
Mrs. Frank B. Washburn

34. MRS. NICHOLAS LUDLUM, ca. 1831*
Oil on canvas 33½ x 26¼ in.
Mrs. Frank B. Washburn

35. ELIZABETH MOUNT (MRS. HARVEY W. VAIL), 1834*
Oil on canvas 20½ x 17½ in.
Suffolk Museum, gift of Mrs. William T. Simpson

36. HENRY J. MOUNT, 1855
Oil on panel 26 x 20 in.
Melville Collection

37. HENRY SMITH MOUNT, A.N.A., 1828*
Oil on panel 15 x 12 in.
Melville Collection

38. JULIA HAWKINS (MRS. THOMAS SHEPARD) MOUNT, 1841
Pencil on paper 11 x 8 in.
Mrs. Scott Kidder and the Estate of Edith B. Douglass

39. SHEPARD A. MOUNT, N.A., 1847*
Oil on canvas 24 x 20 in.
Mrs. Joseph Hewlett Willets

40. SHEPARD A. MOUNT, N.A.*
Pencil on paper 8¼ x 7 in.
Lent Anonymously

41. THOMAS S. MOUNT, 1855*
Oil on panel 24 x 19½ in.
Melville Collection

42. WILLIAM SIDNEY MOUNT, N.A., SELF-PORTRAIT WITH FLUTE, 1828*
Oil on panel 20 x 16 in.
Melville Collection

43. WILLIAM SIDNEY MOUNT, N.A., SELF-PORTRAIT, 1832
Oil on canvas 24¼ x 20¼ in.
Whitney Museum of American Art

44. WILLIAM SIDNEY MOUNT, N.A., SELF-PORTRAIT, ca. 1845
Oil on canvas 20 x 16 in.
National Academy of Design

45. COMMODORE MATTHEW C. PERRY, 1834*
Oil on canvas 34 x 27 in.
United States Naval Academy

46. Mary Ford Rice (Mrs. John Quick Archdeacon) *
Oil on panel 18½ x 14½ in.
Melville Collection

47. Mrs. Charles S. (Ruth Mount) Seabury and Her Son Edward, 1828
Oil on panel 30 x 25 in.
Mrs. Scott Kidder and the Estate of Edith B. Douglass

48. Thomas Shepard Seabury, 1849
Oil on panel 8 x 6¾ in.
Melville Collection

49. Thomas Shepard Seabury, 1855
Oil on panel 21 x 18 in.
Melville Collection

50. Benjamin F. Thompson, 1834
Oil on canvas 30 x 25 in.
Mrs. H. B. Van Derhoef

51. Mrs. Benjamin F. Thompson, 1834
Oil on canvas 30 x 25 in.
Robert D. Gardiner

52. Miriam Weeks Underhill, 1842
Oil on canvas 33 x 26 in.
Mr. Harold H. Weekes

53. Eliza Weeks, 1835
Oil on canvas 30 x 25 in.
Mrs. John Slade

54. Mrs. James Huggins (Miriam Doughty) Weeks
Oil on canvas 33½ x 26 in.
Mrs. Percy S. Weeks

55. Matilda Evelina Wells, 1852
Oil on canvas 21 x 17 in.
Mrs. Letitia Wells Hulse

56. Jedediah Williamson*
Oil on panel 16¼ x 13½ in.
Melville Collection

57. Mayor William Hull Wickham, 1862
Oil on canvas 30 x 25 in.
Mrs. Edward N. Townsend

58. Mrs. William Hull (Louise Floyd) Wickham, 1862
Oil on canvas 30 x 25 in.
Mrs. Edward N. Townsend

59. Miss Louise Floyd Wickham, ca. 1862
Oil on canvas 20 x 16¼ in.
Mrs. Edward N. Townsend

GENRE AND LITERARY ILLUSTRATION

60. Christ Raising the Daughter of Jairus, 1828
Oil on panel 18¼ x 24¼ in.
Melville Collection

61. Celadon and Amelia, 1829
Oil on canvas 24 x 20 in.
Melville Collection

62. Dancing on the Barn Floor, 1831. Cover.
Oil on canvas 25 x 30 in.
Melville Collection

63. Leisure Hours, 1834
Oil on panel 11 x 9 in.
Miss Louise Ockers

64. The Cottage Door. Copied by John F. Kensett in 1863, after the lost original work by William S. Mount, painted in 1834
Oil on academy board 7½ x 6½ in.
Melville Collection

65. Bargaining for a Horse, 1835*
Oil on canvas 24 x 30 in.
New York Historical Society

66. The Sportsman's Last Visit, 1835*
Oil on canvas 21½ x 17½ in.
Melville Collection

67. The Breakdown, 1835*
Oil on canvas 22 x 27 in.
Art Institute of Chicago

68. Winding Up, 1836
Oil on panel 18¼ x 15 in.
Mrs. Malcolm E. Smith

69. Farmers Nooning, 1836*
Oil on canvas 20 x 24 in.
Frederick Sturges, Jr.

70. The Long Story, 1837*
Oil on canvas 17 x 22 in.
Corcoran Gallery of Art

71. Raffling for a Goose, 1837*
Oil on panel 17 x 23¼ in.
Metropolitan Museum of Art

72. The Painter's Triumph, 1838*
Oil on panel 19½ x 23¼ in.
Pennsylvania Academy of the Fine Arts

73. Boy Hoeing Corn, 1840*
Oil on panel 15 x 11½ in.
Melville Collection

74. Boy Hoeing Corn, Study, 1840*
Oil on panel 14½ x 11⅜ in.
Melville Collection

75. The Volunteer Fireman, ca. 1840
Watercolor on paper 4½ x 4 in.
Roger Wentworth

76. Ringing the Pig, 1842
Oil on canvas 21½ x 29½ in.
New York State Historical Association Collection

77. Bird-Egging, 1844
Oil on panel 12¾ x 17 in.
Melville Collection

78. Eel Spearing at Setauket, 1845*
Oil on canvas 29 x 36 in.
New York State Historical Association Collection

79. The Power of Music, 1847
Oil on canvas 17 x 21 in.
Century Association

80. Farmer Whetting His Scythe, 1848*
Oil on canvas 24 x 20 in.
Melville Collection

81. Boys Caught Napping in a Field, 1848*
Oil on canvas 29 x 36½ in.
Brooklyn Museum

82. Turning the Leaf, 1848
Oil on panel 13 x 17 in.
Melville Collection

83. Just in Tune, 1849*
Oil on canvas 30 x 25 in.
Melville Collection

84. California News, 1850*
Oil on canvas 21⅛ x 20¼ in.
Melville Collection

85. Who'll Turn the Grindstone?, 1850
Oil on canvas 25 x 30 in.
Whitney Museum of American Art

86. Boys Sailing Toy Boats, ca. 1850
Oil on paper 9½ x 12 in.
Hermann Warner Williams, Jr.

87. Fisherman's Luck, ca. 1850
Watercolor on paper 9 x 13½ in.
Roger Wentworth

88. Landscape with Figures, 1851
Oil on canvas 19 x 28 in.
Pennsylvania Academy of the Fine Arts

89. The "Herald" in the Country, 1853*
Oil on panel 17 x 13 in.
Melville Collection

90. Man with an Axe, 1853
Oil on panel 10¼ x 14½ in.
Melville Collection

91. Coming to the Point, 1854*
Oil on canvas 25 x 30 in.
New York Historical Society

92. The Young Traveler, 1854
Oil on panel 10¼ x 8 in.
Mrs. Louis E. McFadden

93. Walking Out, 1854*
Oil on canvas 27 x 22 in.
Rommel Wilson

94. The Artist Sketching, ca. 1855
Oil on paper 9 x 6½ in.
Lent Anonymously

95. The Banjo Player, 1856*
Oil on canvas 36 x 29 in.
Melville Collection

96. Cracking Nuts, 1856
Oil on panel 9 x 14 in.
Hon. Samuel Seabury

97. The Mischievous Drop, 1857
Oil on canvas 12¾ x 9½ in.
Melville Collection

98. Returning from the Orchard, 1862*
Oil on panel 26¼ x 19½ in.
Rommel Wilson

99. Study for Washington Crossing the Allegheny, 1863
Oil on panel 7½ x 11¾ in.
Miss Kate W. Strong

100. Fair Exchange No Robbery, 1865*
Oil on canvas 26 x 33½ in.
Melville Collection

101. Catching Crabs, 1865
Oil on canvas 18 x 24 in.
Mrs. Guy Forbes

102. The Rock on the Green, 1865
Oil on panel 10 x 14⅓ in.
Mrs. Jay R. Marsh

103. Loitering by the Way, 1865
Oil on panel 9¾ x 12 in.
Mr. Robert McC. King

104. The Dawn of Day, ca. 1867
Oil on academy board 7¾ x 12 in.
Melville Collection

105. Mutual Respect, 1868
Oil on panel 8 x 11⅛ in.
Frederick Selchow

106. A Charming Scene in Autumn, 1868
Oil on canvas 9 x 7 in.
Melville Collection

107. Tavern Scene, A Study
Oil on panel 8¼ x 12 in.
Melville Collection

108. Man in a Boat, Landscape Study
Oil on paper 9¾ x 14 in.
Melville Collection

LANDSCAPES

109. The Mount House, 1854
Oil on canvas 8 x 10 in.
Melville Collection

110. The Mount House, Roof Top
Oil on canvas 7½ x 9½ in.
Melville Collection

111. Corner of the Mount House, ca. 1846
Oil on panel 12¾ x 17 in.
Melville Collection

112. Corner of the Mount House
Oil on canvas 14 x 12 in.
Melville Collection

113. Corner of the Mount Kitchen, 1854
Oil on canvas 8¼ x 7½ in.
Melville Collection

114. Flax Pond, Setauket, ca. 1846
Oil on panel 9¾ x 12 in.
Howard C. Sherwood

115. The Lone Pine Tree, ca. 1850
Oil on paper 10½ x 13½ in.
Mrs. Harry Paul Fishel

116. Landscape Study, 1851
Oil on cardboard 9¾ x 12¾ in.
Melville Collection

117. Long Island Farmhouses, ca. 1854*
Oil on canvas 22 x 30 in.
Metropolitan Museum of Art

118. Long Hill Road, Stony Brook, ca. 1855
Oil on canvas 10¼ x 14 in.
Ralph Jones Hawkins

119. Longbotham's Barn, Stony Brook, 1857
Oil on panel 6¾ x 10 in.
Melville Collection

120. A Suffolk Scene, 1858
Oil on academy board 9¾ x 13¾ in.
Hon. Henry J. A. Collins

121. The Indian Guide, Mt. Chocorua, New Hampshire, 1858-59. Painted by Aaron D. Shattuck in 1858, figures by William S. Mount in 1859.
Oil on canvas 10 x 18 in.
Jeanne C. and John Jay Bowden

122. Long Island Farm Scene, ca. 1860
Oil on panel 9⅞ x 12¼ in.
Alfred C. Clark

123. Barn on the Salt Meadows, ca. 1860
Oil on panel 17¼ x 24 in.
The Misses Strong

124. The Old Woodhull House, ca. 1860
Oil on panel 10¾ x 16 in.
Mrs. Edward H. L. Smith

125. Low Tide in the Cove, ca. 1860
Oil on panel 10 x 14 in.
Mrs. Harry Paul Fishel

126. The Thomas Strong Farm, 1864
Oil on paper, 11 x 17 in.
Mrs. Edward H. L. Smith

127. The Rail Fence
Oil on panel 12 x 14 in.
Melville Collection

128. St. George's Manor
Oil on panel 14 x 20½ in.
Melville Collection

129. Landscape Study with Mountains
Oil on canvas 8 x 10 in.
Melville Collection

130. Crane Neck Across the Marsh
Oil on panel 12⅞ x 17 in.
Lent Anonymously

FLOWER AND FRUIT PAINTINGS

131. CHERRIES, 1855
Oil on panel 6 x 9½ in.
Melville Collection

132. CURRANTS, 1856
Oil on paper 10¾ x 14¾ in.
Melville Collection

133. CACTUS WITH FLAMING RED BLOSSOM, 1857
Oil on paper 5¾ x 6¾ in.
Miss Mary E. Lever

134. SPRING FLOWERS, ca. 1859
Oil on paper 7 x 6⅜ in.
Miss Anne O. Price

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In addition to the foregoing pictures listed in the catalogue there are more than fifty small watercolors, wash drawings, oil studies, pencil sketches, and prints included in the exhibition. Of the Mount memorabilia from the Melville Collection there are: the easel, the music stand and many other items.

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BOYS CAUGHT NAPPING IN A FIELD, 1848. William S. Mount
Brooklyn Museum

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